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A guide to the **ARCHAEOLOGICAL** *GALLERIES of the* **INDIAN MUSEUM**

C. Sivaramamurti



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A GUIDE TO THE
ARCHAEOLOGICAL GALLERIES
OF
THE INDIAN MUSEUM

By

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913.06
I.M/Siv

1857

Issued by

THE TRUSTEES OF THE
INDIAN MUSEUM, CALCUTTA

1954

First edition 2000 copies
January 1954.

CENTRAL ARCHAEOLOGICAL
LIBRARY, NEW DELHI.

Acc. No. 1851

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FOREWORD

The Archaeological collections in the Indian Museum are probably the richest in the East. A short illustrated Guide to the galleries of the archaeological section has long been a desideratum keenly felt by the visitors to the Museum. The Trustees have taken in hand the preparation of Guides to the different sections, picture postcards and monographs. The present Guide is a publication in this regular scheme of educational activities.

This Guide is neither an exhaustive nor a comprehensive catalogue of the very large collection of materials exhibited but is a short brochure giving a general idea of the collections drawing attention to the most important objects without entering into details. Those who are interested in a comprehensive study may consult with profit the books and catalogues included in the Bibliography.

In the two charts illustrating the development of the Nagari and the Bengali Scripts the visitor to the galleries is just given a taste of what he may learn in the newly arranged iconographic and epigraphical galleries. To help the visitor further to study the materials in their proper geographical perspective a map indicating the pre-historic and proto-historic sites and the historical monuments of India is also included.

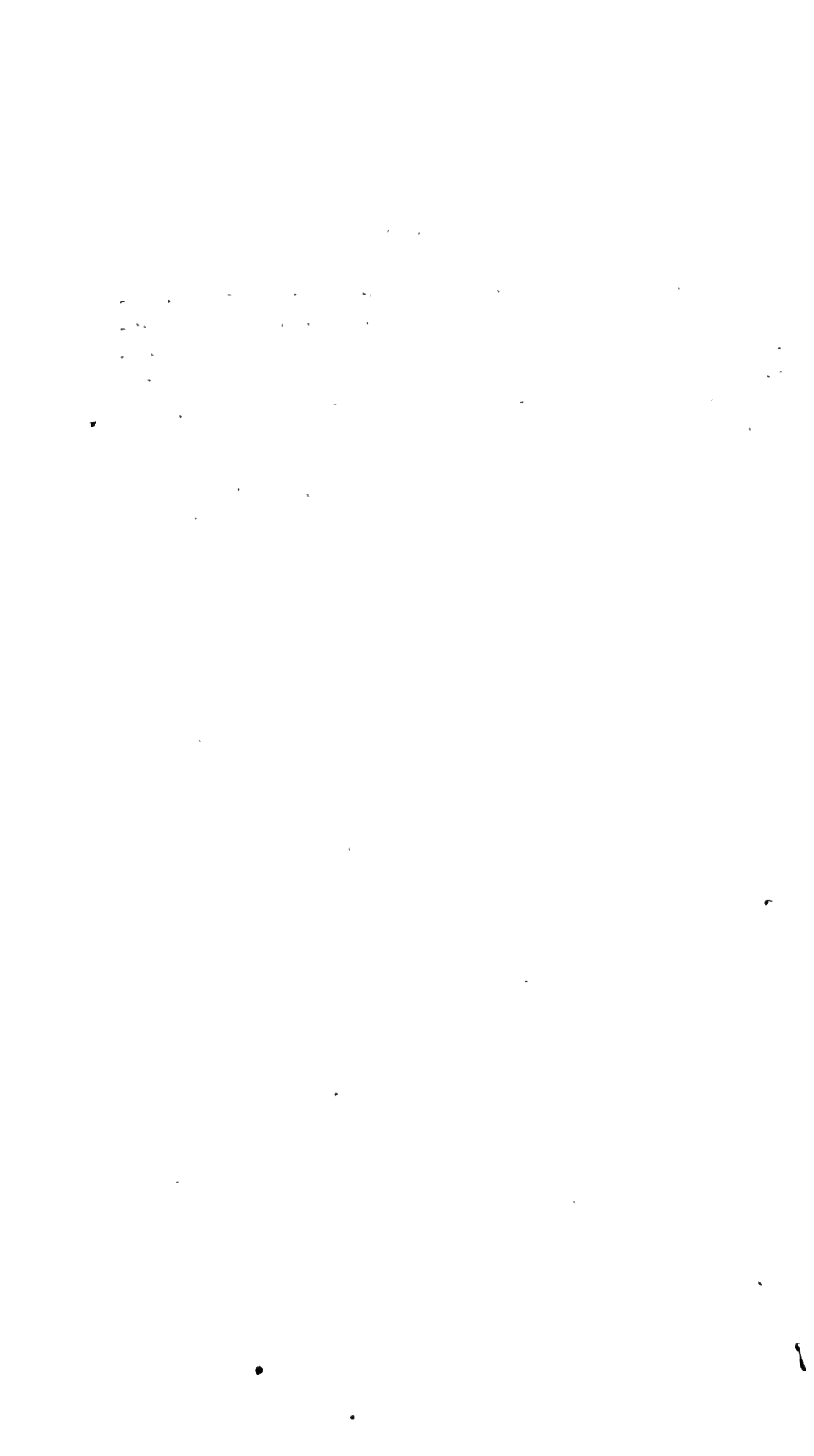
It is hoped that this Guide and the picture postcards which are to be issued will supply a long felt want.

• Mr. Sivaramamurti, the erudite Superintendent of the Archaeological Section in the Museum, has been able to produce this handy Guide which is at once a short but instructive introduction for the intelligent visitors to the galleries.

Although many plates are included the Guide Book is being made available at a reasonably low price.

RAMA PRASAD MOOKERJEE,
Chairman,
Board of Trustees,
Indian Museum.

24th December, 1953.



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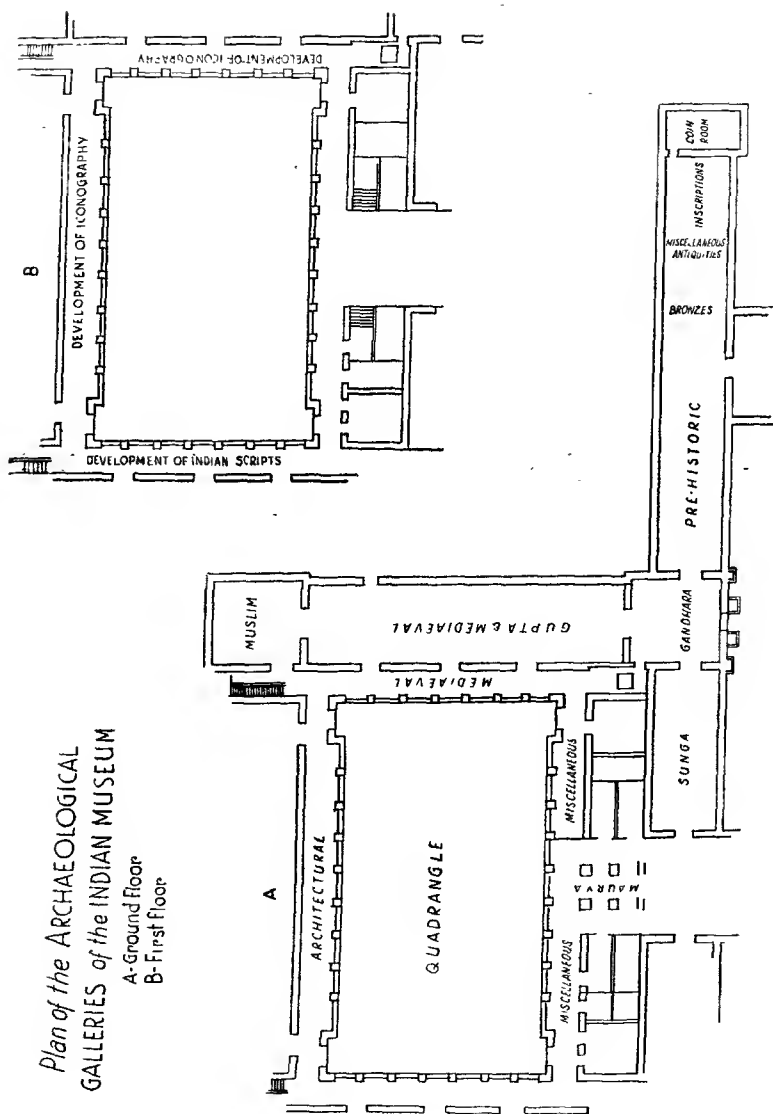
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Plan of the ARCHAEOLOGICAL GALLERIES of the INDIAN MUSEUM

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B-First Floor



INTRODUCTORY

The collections in the Archaeological Section of the Indian Museum, Calcutta, are vast and rich, quite worthy of the largest Museum in India and are among the most valuable in the East. This short guide to the collections is intended to present to the visitor the different galleries in a convenient order giving the most essential noteworthy points pertaining to them as details are obviously outside the scope of this booklet.

ENTRANCE HALL

Early Sculpture—Mauryan and Śuṅga

The first objects that greet the visitor as he enters the Museum are four magnificent pieces of sculptural work. Two of them are originals, and two casts, all of them pillar capitals. Beyond these are sculptures representing Yakshas, Yakshīs, one of them a cast. These are among the earliest historical sculptures in the section. The bull from Rāmpurwā* is probably the most effective early representation of the animal subsequent to the seals of Mohenjodāro, the lion from Rāmpurwā (Pl. Ia) is also a fine example and the frieze of geese lively and unusually naturalistic. The lion capital from Sārnāth, the best of its kind (represented by a cast), is purely Persian in its main features. The Yakshas from Patna (Pl. Ib) show the high Mauryan polish and may be assigned to this period though the Besnagar Yakshī (Pl. Ic) which recalls similar figures from Bhārhut should be assigned to the 2nd century B.C. The *Kalpādruma* capital may belong to the Śuṅga period but may be as early as the Mauryan. The decoration of the abacus of the bull capital with honey-suckle, rosette and palmette motifs alternating and the cable moulding beneath it, the vigorous treatment of the lion from Rāmpurwā, the well-carved frieze of lion, elephant, bull and horse with a wheel separating each from another and the clever blending of four lions in one in the lion capital from Sārnāth and the high polish in all these examples are noteworthy points. There is an inscription behind the shoulder on the scarf of each of the two Yakshas from Patna, but they are of later date and the traces of polish and the archaic features point to an early date for the figures. The scarf in *upavīta* fashion, the thick *kaṭisūtra*, armlets, necklets of the Patna Yakshas and the plaited hair, elaborate girdle and *mekhalā* strings of the girdle of the Besnagar Yakshī and the *udarabandha*, *kaṭisūtra* and heavy necklet of the Pārkhām Yaksha

* The original which belongs to this Museum is on loan at the Raj Bhavan at Delhi and is hence here represented by a cast.

represented by a east are decorations worthy of special notice. The *Kalpadruma* capital is the crowning piece of a column or *dhvaja* of a Kubera temple. The conch shell and lotus oozing coins and bags and pots of treasures arranged beneath the foliage, suggest *nidhis*.

These examples are typical specimens of Mauryan (Aśokan) work. The earliest sculpture of India after the dawn of history is of the Mauryan period and owes some of its features to Persian craftsmen scattered after the break up of the Achaemenian empire by Alexander the Great in 330 B.C. The numerous bell-shaped capitals crowned by animal figures are fine examples of this style. The crowning figures are executed in a manner which combines in itself a varying element of realistic study with a strong traditional stylization. The workmanship is bold and massive, and is marked by high polish derived from Persian art.

The aristocratic international Mauryan art, unlike Śuṅga art which followed the Mauryan in the 2nd century B.C., and shows sometimes an ingenious simplicity and folk quality, does not hesitate to impose foreign elements upon indigenous ideas. Thus the free standing Aśokan pillars crowned by animals, whilst clearly based on the *dhvaja* standards of similar type raised before the temples of early Indian deities like Viṣṇu, Kubera and Maṃmatha equally clearly imported most of their details from abroad.

BHARHUT GALLERY

Early Sculpture—Śuṅga, Sālavāhana, Kālūṅga.

Śuṅga art is best illustrated by the magnificent remains of the rail and gateway from Bharhut in Nagod State, Vindhya Pradesh. Unlike the preceding Mauryan, Śuṅga sculpture as illustrated in the Bharhut rail is characterised by a simplicity and ingenuousness which are Indian rather than Persian. The rail, which was recovered by General Cunningham with portion of the Eastern Gateway and has been set up in this gallery, presents this indigenous artistic tradition to perfection. The life size carvings of Yakshas, Yakshīs, Devatās and other figures show the sculptor's zeal for representing minute details, such as marks painted on the body or decorative patterns on turban or cloth, though a knowledge of correct human anatomy is absent. Yet, the art as a whole has decorative charm of its own, specially in such lovely figures as those of Sirimā-devatā (Pl. I d) and Chulakokā. An inscription of the 2nd century B.C., on a pillar of the Bharhut gateway records that the gateway was constructed during the reign of the Śuṅgas, and a Brāhmī inscription below on each subject clarifies the iconography. The coping of the rail shows a meandering creeper of *Kalpavallī* issuing from the mouth of a celestial elephant with scenes of Jātakas in the meanders. The cross-bars and uprights have lotuses and medallions carved with scenes from the Jātakas and Buddha's life, whilst some of the pillars

have life-size figures of Yakshas and Devatās. The labels giving the title of the Jātakas represented sometimes show variations while generally conforming to the titles in the Jātaka texts. The graphic portrayal of scenes from Buddha's life, such as the gift of the Jetavana monastery by Anāthapiṇḍika or Prasenajit's visit to Buddha, is only equalled by the rare humour of the representation of such Jātaka stories as the Ārāmadūsaka Jātaka, wherein monkeys pull out plants to see the size of the roots and so to ascertain the quantity of water they require. The later phase of Suñga art is depicted in the Bodh-Gayā rail, here shown by casts and a few original examples. The Jetavana scenes from Bharhut and Bodh-Gayā may be compared to emphasise the lively expression of the earlier phase.

It will be well here to give a few typical stories from Buddha's previous births and from his life itself as these mostly form the subject matter of the carvings here. The Laṭukika Jātaka labelled as Laṭuva Jātaka is a story of a quail that wreaked vengeance on a rogue elephant. The Bodhisattva was born as an elephant who showed compassion to the young ones of a quail. But the rogue elephant crushed them and the quail induced a crow to peck out his eyes. Misled by the croaking of a frog the animal reached the edge of a mountain precipice whence he slipped and died. This is a fine example of an animal story attributing almost human feelings to animals.

Sublimity of character rare even in man is presented in the case of animals as in the Chhaddanta Jātaka, Nigrodhamiga Jātaka and Mahākapi Jātaka, and the noble animal is the Bodhisattva in one of his previous births qualifying himself to become the Supremely Enlightened. The Chhaddanta Jātaka narrates the story of an elephant who offered his tusks willingly to please the whim of the queen of Banaras though he could have easily killed the hunter who came to fetch them. The story is this. The Bodhisattva was born as a noble elephant with six tusks. One of his two wives became jealous of the other when he offered her lotuses. She died and was reborn as the queen of Banaras and still remembered her past birth. She feigned illness and insisted on the tusks of the noble elephant being brought to cure her of her malady. The king, her husband, sent hunters to fetch the tusks. The elephant willingly cut his tusks and presented them, though it caused him excruciating pain, resulting in his death, as he considered the tusks of supreme knowledge higher than the tusks he bore. The queen however was so filled with remorse at the sight of them that she died of a broken heart.

The story of Nigrodhamiga Jātaka is an equally edifying one. The Bodhisattva was born as a golden banyan deer, the head of his herd in the royal park. To avoid indiscriminate killing by the king who was passionately fond of hunting the deer arranged to cast lots and send a victim daily. One day it fell to the lot of a pregnant doe but the Bodhisattva was so filled with pity that he offered himself

as a substitute. The king came to the place of execution and was so moved by this that he not only spared the life of the golden deer but refrained from killing any of the herd.

The story of Mahākapi narrates how the Bodhisattva was born as the leader of monkeys and lived on the banks of the Ganges eating delicious mangoes. The king of Banaras came to the spot, surrounded the tree, and arranged to shoot the monkeys. The Bodhisattva leapt over to the other side of the river and instantly prepared a bamboo bridge. To supplement a slight short length of this bridge he supplied his own body and allowed the monkeys to escape treading on his shoulder though it cost him his life. The king marvelled at both the intelligence and the self-sacrificing spirit of the monkey and honoured him highly.

Born sometimes as a man the Bodhisattva distinguished himself always by his intelligence, nobility and spirit of self-sacrifice. Born as Vidhuraपाण्डित he was both wise and eloquent as the minister of a king. The Nāga queen Vimalā desired to hear him discourse on the Law and feigned illness asking the heart of Vidhura to be fetched to cure her. Her daughter induced her lover Yaksha Punnaka to bring Vidhura's heart. Punnaka won Vidhura from the king, his master, who failed to induce the noble-minded Vidhura to declare the wager illegal. Punnaka carried off Vidhura and tried to kill him to get his heart. Vidhura explained to him the futility in trying thus to procure his heart and prevailed on him to carry him to the Nāga queen to whom he unravelled the wisdom of his heart.

In his immediately previous birth Buddha was born as prince Vessantara who was fond of giving away anything he had in charity. The most precious thing in his kingdom, an elephant that assured prosperity, was presented by the prince to the people of Kaliṅga for bringing prosperity to their land which suffered from drought. The infuriated people of his own kingdom insisted on the king his father banishing him to the forest with his wife and children. Even in the forest he willingly gave away even his children and his wife. The story is a touching one where the prince is put to a severe test but has a happy ending.

In all these cases stress has been laid on the noble qualities and spiritually elevated nature of the Bodhisattva who was to become the supremely Enlightened One in his birth as Gautama Buddha. From Buddha's own life there are interesting events selected for portrayal. The dream of Māyādevī showing the Bodhisattva entering her womb as a white elephant from Tushita heaven is depicted in a medallion that bears a label *bhagavato ukranti* 'the descent of the Lord'. Similarly the visit of king Prasenajit of Kosala and his adoration of the Master, the worship of the Master by the Nāga king Erapata, the visit of king Ajātaśatru, Śakra meeting the Master in the Indrasāla cave in the company of the musician Pañchasiṅha is all depicted in medallions with labels describing the scenes illustrated. In the medallion showing the descent of Buddha from the

Trayastrimśa heaven after preaching the Law to his mother the triple ladder with Buddha's footprints at the top and the bottom not only show how Buddha was symbolically represented in very early sculpture instead of in human form but also the artist's skill in suggesting the full act of descent synoptically. The presentation of the Jetavana is one of the most interesting scenes from Buddha's life from Bharhut. The costly mode of purchase of the Jetavana park by Anāthapiṇḍika by covering the ground with gold coins before it was presented by the merchant prince is described elaborately in the label.

There are also sculptures representing the previous Buddhas like Vipasyin, Viśvabhu, Krakuchanda, Kanakamuni and Kaśyapa, with their respective Bodhi tree. But it is the individual large-sized representations of Yakshas and Yakshīs that are the most interesting of the sculptures from the Bharhut rail. The figures of the beautiful goddess Sirimā devatā, goddess Chulakokā, Yaksha Supavāsa, Yakshī Sudarśanā, Yaksha Kubera and others so labelled, in the carving of which the sculptor has shown great care to delineate the dress, ornaments and style of the day, are fine examples of Śūlga workmanship. The gateway here erected along with a portion of the rail (Pl. II b) is partly composed of originals supplemented here and there by casts to enable complete reconstruction which alone can help one to imagine the glory of the gateway as it stood at Bharhut in its perfect condition.

Beyond the Bharhut rail is the railing reconstructed mostly of plaster cast replicas and a few original pieces from Bodh-Gayā. The carvings here on the rail are slightly later in date than those from Bharhut. It is noteworthy that the story of the presentation of Jetavana is here repeated though the technical skill of the artist which shows a definite advance however lacks the exuberance of spirit as at Bharhut. The art of Bodh-Gayā is a stage midway between Bharhut and Sāncī.

A single original example of a *torāṇa-sālabañjikā* from Sāncī and a number of casts illustrating scenes from Buddha's life and the Jātakas interesting for comparative study with similar or identical scenes from Bharhut are arranged in this room to illustrate the early phase of Sātavāhana art in Central India. The Mahākapi Jātaka and the touching story of Syāma, the only son of blind parents shot by the king of Banaras purely through a mistake, scenes from Buddha's life including miracles performed by the Master to convert Uruvilva and the presentation of honey by a monkey of Śrāvastī suggesting animal devotion are all the subject matter of these casts of reliefs from the gateways of the Sāncī stūpa. The art of Sāncī shows a marked struggle on the part of the craftsman to evolve a more natural mode of representation and the frontality is to a certain extent overcome though still present, a slight attempt at perspective treatment, and a general pictorial effect in stone. There is even an attempt to gain depth and to suggest planes and distance but it is in the

latest phase of Sātavāhana art at Amarāvātī that the sculptor fulfils himself in the full achievement of perfection in technical methods.

A long row of casts of friezes from the Udayagiri caves from Orissa present excellent examples of contemporary art in Kālīṅga at that early date. The subject matter of these carvings is from Jaina mythology and still await identification. The caves embellished with these carvings were scooped out of living rock as in other parts of India and were intended for the residence of Jaina monks. They belong to the time of King Khāravela whose famous Hāthigumpha inscription proclaims the glory of the greatest of the monarchs of Kālīṅga.

A small rail from Patna consisting of two uprights and two cross-bars with carved medallion one of them showing a horse-faced Yakshi Aśvamukhī carrying a child, and *mithunas* on other railing pillars, gracefully modelled griffins from Kumrahar from Patna reminding of wooden prototypes and a serpent hood from Rajgir are among the miscellaneous objects exhibited in this room. Those from Kumrahar and Rājgir show the so-called Mauryan polish.

Two wooden beams also exhibited in this room are each mortised with five holes and measure about seven feet in length. They must have evidently formed part of the wooden palisade that surrounded Pāṭaliputra in the time of the Emperor Chandragupta Maurya.

GANDHĀRA GALLERY

North Western India has been a meeting place of many cultures, and the influence of the Greeks in the wake of Alexander's invasion has left a permanent impress on the sculpture in this area. The Greeks were superseded by the Scythians who in their turn were overcome by the Kushāns all to a greater or less extent in touch with Western art. The anatomy of the figures, the arrangement of drapery, the treatment of hair, the poses and attitudes of the figures all suggest this influence. The earliest representation of Buddha in human form which comes from the Gandhāra area depicts him almost as a Greek youth. The turbans and jewels like *makarakaṇṭhī* and the flowing *uttariya* worn by the Bodhisattvas are no doubt Indian themes, but the Bodhisattva (Pl. III a) constantly assumes something of a Greek guise. Women are also similarly represented as may be seen from the figures of Māyādevī or Hārītī. Other motifs like bacchanalian groups, atlantes, garland-bearers and the Corinthian type of pillar capital show the deep-rooted nature of this influence, whether the sculptures were executed by Indians trained by Greeks or by the Greek sculptors themselves. Though the grace of classical Greek sculpture is generally absent in Gandhāra sculpture it cannot be denied that there are some very lovely examples of this school as for instance the Hārītī and Pāñchika illustrated in this collection. The story of Buddha depicted in Gandhāra sculpture is quite interesting for comparison with that in indigenous sculpture, and peculiarities

like the actual figure of the Buddha issuing from the side of Māyādevī, absent in indigenous representation, may be noted. Some of the sculptures are inscribed in Kharoṣṭhī letters and give dates, unfortunately of an unspecified era. Though this work gradually declined during the 3rd century A.D., a new school arose about the 4th-5th centuries A.D., styled by Sir John Marshall the Indo-Afghan School which expressed itself in excellent examples fashioned in clay, stucco and terracotta. This Indo-Afghan school centered upon Haḍḍa near Jalalābād in Afghanistan but is well represented in India at Taxila. It seems to have perished in the Hun invasions of the 5th century A.D. Examples of Buddhas and Bodhisattvas of varying size and quality of work including the famous inscribed figure of Buddha from Lorian Tangai are arranged on the pedestals all round. In the cases are exhibited carvings depicting the story of Buddha and scenes from Jātakas. The series illustrating Buddha's life is quite an interesting one and contains a number of remarkable scenes not met with elsewhere and other scenes similar to those from other Buddhist sites interesting for comparative study. The sculptures of Hārītī and Pāñchika, Hercules, garland-bearers and other miscellaneous sculptures, the fine series of stucco heads here exhibited in the Gandhāra room taken along with the fine collection from Taxila exhibited in the pre-historic gallery supply interesting rich material for the study of Gandhāra sculpture. Not the least interesting of these is the beautiful little votive *stūpa* displayed in the centre of the Gandhāra room. It gives an excellent idea of the *stūpa* type in Gandhāra area.

GUPTA AND MEDIAEVAL GALLERY

Early sculpture—Kushāṇ from Mathurā, Sātavāhana from Amarāvati. Gupta sculpture—from Bhūmarā, Sārnāth and miscellaneous. Mediaeval sculpture—from Uttar Pradesh, Bihar, Bengal, Orissa, Central India, South India and Deccan, Javanese and Cambodian sculpture.

The Gandhāra room leads on to the Long Gallery towards the east where, in twenty bays, early, Gupta, and mediaeval sculpture from different parts of India, and from Java and Cambodia, is exhibited. The first bay is devoted to Kushāṇ sculpture mostly from Mathurā

Kushāṇ Sculpture

The Kushāṇ school of sculpture of the 1st-2nd centuries A.D. marks the development of the early indigenous art of Bharhut, Patna, Bodhi-Gayā. It was centred round Mathurā, and the finest examples come from that area. Mathurā was a seat of great artistic work about this time whence numerous sculptures were sent out to other places. A famous example may be seen in the images of the Bodhisattva dedicated by friar Bala in Śrāvastī, Mathurā, Sārnāth

and other places. Though the Kushāṇ images of Buddha are somewhat thickset and heavy and lack the elegance of the Gupta Buddha, the Yakshīs and the damsel carrying food and water in the Bhārat Kalā Bhavan at Banaras, are lovely pieces of art. The Western influence of the Gandhāra school is occasionally seen as in the Hārītī figure in Greek style in the Mathurā Museum ; but usually Kushāṇ sculpture from Mathurā is free from Gandhāra influence. Some of the bacchanalian scenes, Hercules and the lion, and the Hārītī figure in the Mathurā Museum point to Gandhāra influence while the portrait statue of Kanishka and others in long coats and top boots show a different foreign influence, perhaps Turkoman. The masterpieces of this period which are executed in the indigenous style are usually free from such influences, and whether it is a turbaned Bodhisattva, or a diaphanously draped Yakshī, or a Buddha with shaven head or a single dextral curl and simple halo with scalloped edge, or Jaina Tīrthaṅkara single or composite in *Chaumukh* form with *śrīvatsa* mark on chest, it is always a simple figure still retaining something of the simple directness of earlier indigenous sculpture though progressing towards the refinement the culminating point of which is reached in Gupta sculpture.

Among the sculptures exhibited here the bacchanalian scene and Hercules and the lion show Gandhāra influence in Kushāṇ art from Mathurā. The Bodhisattva from Śrāvastī is a fine example of the Kushāṇ type of Buddha and is a companion to the other Buddhas dedicated by friar Bala, a fact mentioned in the inscription on the pedestal. An equally lovely figure is the seated Bodhi-attva with inscription on pedestal which is from Bodhi-Gayā but this is of slightly later date. Three Bhūteśar Yakshīs are among the loveliest of their kind and show the best work of the Kushāṇ sculptor in depicting a feminine theme (Pl. III d). Indra's visit to Buddha in the Indrasāla guhā is an important sculpture. The cast of the Kanishka statue with his name inscribed on it is an obviously important portrait figure. The Indo-Persian capital showing fancy animals (*ihāmrigas*) with leonine body and wings and human face, and the wellcarved heads plain, with curls and turbaned are also typical specimens of Kushāṇ work.

In the opposite bay there is a seated figure of Buddha in many respects similar to friar Bala's Buddha from Śrāvastī but slightly later in date according to the inscription on the pedestal. There are a few other sculptures in this bay of the seated Buddha which belong to the transitional period from Kushāṇ to Gupta. In the centre of the bay are two magnificent standing Buddhas executed in the best traditions of Gupta art and representing Gupta sculpture from Mathurā.

Sātavāhana Sculpture

In the bay adjacent to the Kushāṇ is exhibited a small but valuable collection of Sātavāhana sculptures from Amarāvati. The-

Sātavāhanas were a powerful dynasty of kings that ruled the whole of the Deccan between the 2nd century B.C. and A.D. Their western seat being at Pratishṭhāna many of their monuments are found in Western India. Their eastern seat was Amarāvati where a magnificent *stūpa* was embellished with carvings during the time of the later Sātavāhanas. Amarāvati sculpture represents the high water mark of Sātavāhana art. The rail around the *stūpa* at Amarāvati is richly decorated with carvings depicting Jātaka stories, Avadānas and scenes from the Buddha's life. Four periods of sculptural work may be distinguished here. The first is very early work contemporaneous with Bharhut sculpture. The second is of about 100 A.D., and comprises early casing slabs from the *stūpa* depicting three principal scenes from Buddha's life, his enlightenment, his first sermon and his death, the lion symbolising Śākyasiṃha and the Triratna all arranged one above the other. To this period belong the large *pūrṇaghaṭas* and Nāga representations. The third period is represented by the magnificent rail of the 2nd century A.D., wherein the sculptor's art is shown at its best. The themes are as numerous, the decorative element is as diverse as are the different technical methods adopted by the artists to achieve the purpose of effective depiction. The fourth and last period is illustrated by the delicately carved somewhat elongate figures on the *chaitya* slabs, and by a few Buddha figures.

Though there is no sculpture in this bay to represent the first phase of this art, the others are all represented. The long coping piece showing the descent of the Bodhisattva to the accompaniment of music and dance of divine minstrels and dancers rejoicing over this, and the dream of Māyā of the white elephant entering her womb is an exquisite piece (Pl. II a). Three fragments pieced together convey some idea of the principal scenes depicted on the casing slabs of the second period of art as also a *pūrṇaghaṭa*. The three principal scenes shown one above the other are the enlightenment, first sermon and the death of Buddha symbolically represented by the Bo tree, wheel and the *stūpa*. A fragment showing the back of a coping piece shows the well fashioned Yaksha bearers carrying the thick decorative flower garland which meanders along the whole length of the outer side of the rail. The two cross bars show that such a theme as lotus petals which afford no great scope of variation in treatment has been handled with great dexterity in the medallions. The figure of standing Buddha is an example of the last phase of this art.

Gupta Sculpture

The opposite bay contains Gupta sculpture from Bhumarā and three bays beyond this contain Gupta sculpture from Sārnāth and elsewhere.

The high water mark of indigenous Indian art is observed in the art of the Gupta period. The reign of the Guptas marks the glorious

epoch of all-round progress in art, literature and science. The already attractive figures of Kushāṇ sculptures are here perfected, and some of the carvings of this period are unsurpassed for the liquid feeling of grace, and for soft and sweet contours. The preaching Buddha and Padmapāṇi from Sārnāth and the Ekamukhalinga on the road from Khoh in Nagod State are figures never to be forgotten. Some of the Gupta temples such as those at Deogarh and Bhumarā have excellent stone carvings while some others show large terracotta panels. Fine terracotta panels of the period have been found at Bhīṭa, Bhītargāon, Rāmāgar, Rājgir and other places. Stone sculpture of the Gupta period is best illustrated by the magnificent haloed Buddha of the Mathurā and Indian Museums, the simple but noble figures of the Master from Sārnāth, the fine panels depicting Viṣṇu on Śeṣhaṇāga, Gajendramoksha and Nara-Nārāyaṇa from Deogarh, the huge Varāha figure and other carvings from the Udayagiri cave in Gwalior State, and the well known sculptures from Ajanṭā to mention a few. The peculiar characteristics of Gaṅgā and Yamunā guarding the gateway of the Gupta temple is best illustrated in the doorway from Dahparvatiya in Assam. The best zoo-morphic representation of Varāha is from Eran.

The magnificent figure of Buddha from Mathurā (Pl. IIIc) standing with a halo round his head in characteristically Gupta fashion in the bay adjoining that containing Bhumarā sculptures has already been referred to. The sculpture from Bhumarā temple is typical of the fine Gupta work. The *devānāpālakas* (Pl. III b) are fine figures wearing the typical *muktā-yajñopavīta* so common in Gupta sculptures. The arrangement of their hair is also characteristic of Gupta work. The body contour is delicate and has all the softness and grace associated with Gupta work. The figure of Gaṇeśa has all the charm associated with early representations of his. The *gaṇas* depicted in rows, dancing and frolicking, all show a variety of pose and disposition of limbs. The treatment of these figures shows how well the Gupta sculptor could handle variety of theme avoiding monotony and introduce numerous motifs and decorative patterns whenever necessary. Among the figures from *chaitya* windows is one representing Sūrya in typical northern dress and top boots reminding earlier Kushāṇ representations of the deity. The collection consists of fragments collected from the ruined Śiva temple at Bhumarā in Central India. In the adjoining bay and the bay opposite that are arranged a number of sculptures representing mostly Buddhas standing or seated with or without a halo, an exquisite representation of Bodhisattva Padmapāṇi, a Tārā and some reliefs containing panels depicting the principal scenes from Buddha's life like his birth, bath, renunciation, temptation, enlightenment, the first sermon, the descent from heaven by a jewelled ladder and his death. Though no representation of Buddha in this collection from Sārnāth can be claimed as comparable to the famous and unique Buddha seated preaching from Sārnāth it cannot be gainsaid that many of the figures are indeed most graceful.

In an adjoining bay miscellaneous Gupta sculptures from different areas are exhibited. A fine gateway which is typical of Gupta temples shows Gaṅgā and Yamunā on their respective vehicles namely the crocodile and the tortoise on either side as guardians of the doorway. Two pillars from Rajaona in Bihar depicting the penance of Arjuna and Śiva receiving Gaṅgā are important from the special way in which the themes have been treated. A fine representation of Gaṇeśa and Kārttikeya back to back on the same slab is another exhibit in this bay. The Jain version of Buddha's Māradharshaṇa, the Tīrthaṅkara surrounded by threatening hosts, a fine carving of Maheśa, a fragment of a Navagraha slab with Rāhu picturesquely depicted, a youthful Mahāpurusha and an amorous couple in a balcony are the Gupta sculptures exhibited in this bay.

Mediaeval Sculpture

In the bay opposite is arranged mediaeval sculpture from Uttar Pradesh. This school is represented here by a fine Umā-Maheśvara group (P. IVc), two magnificent headless seated figures and typical crowned Buddha, an Ekamukhaliṅga, a large-sized representation of Śūrya with full parapharnelia of attendants in addition to other miscellaneous pieces.

Mediaeval sculpture in Uttar Pradesh is best illustrated in one of the local schools, that from Banāras, as the characteristics of mediaeval sculpture observed at Banāras are seen in sculptures from Mahoba like Simhaṇāda and Padmapāṇi that are also typical specimens in this style. Though Gupta traditions were inherited by the artists of this school and early mediaeval sculptures still show the marked traces of Gupta elegance and simplicity, yet later work shows definite stylization which is a common factor in other contemporary sculptures also. The face becomes absolutely rounded, the *jaṭāmukūṣa* wherever it occurs is rather lengthy, the chin and nose rather pointed, the torso comparatively shorter for the legs, the ornamentation a little more pronounced, and the contours more angular. The *śrīvatsa* mark shaped like a four petalled lotus of lozenge shape occurs on the chest of every male deity indiscriminately and the process of deterioration is obvious though the figures are yet pleasing.

The forms of the Buddhist pantheon have many examples belonging to this school and Sārnāth is a rich centre where they have been recovered. The later representation of early themes like scenes from Buddha's life as for instance the subjugation of Nalagiri are interesting in that the principal figure is depicted in larger proportion than all the rest of the figures unlike as in earlier sculpture; and the Gupta tradition of including other scenes around the principal one as for instance Buddha's birth, enlightenment, first sermon, descent from heaven at Sankisa is still continued. The representation of the *stūpa* towards the top to flank the principal figure, the marked tendency to decorate Buddha sometimes with a crown and jewels is

a peculiar feature that this school of mediæval sculpture shares with contemporary sculpture from Bihar. The Gupta features of lotus petals on the *prabhā* is still present and the flying figures of Gandharvas above on either side of the principal figures are also reminiscent of earlier work.

In four bays beyond this is exhibited mediæval sculpture from Bihar. As in Uttar Pradesh mediæval sculpture in Bihar shows a development of the earlier Gupta art. The earlier mediæval sculptures from Bihar show definite affinity to Gupta traditions which continue for some centuries later. Nālandā, Bodh-Gayā, Rājgir and Kurkiḥār have supplied numerous examples of the Bihar School. Nālandā was a famous centre of Buddhist iconographic and stylistic influences throughout the Buddhist east, even in distant Java and Sumatra. The Buddha figures are in the earlier phases still akin to the magnificent Gupta type. But later sculptures show stylization. The combination of many scenes from Buddha's life around the principal figures of the Master as in Gupta sculptures from Sārnāth is a feature to be noted. The Buddhist pantheon is well illustrated in the numerous examples of this school and some of the finest examples of Tārā, Lokeśvara, Mañjuvara, Mārīchī and other forms. The Buddhist creed is often inscribed above the figure and sometimes the donor is mentioned and carved in miniature near the pedestal. Crowned Buddhas wearing ornaments occur frequently in the Bihar school of mediæval sculpture.

The Hindu pantheon is also well represented, some of the carvings are quite large-sized and all of them elegantly carved. The carvings of Hara-Gaurī, Viṣṇu with *chakra* and *gadādevī*, Sūrya, Varāha and Vāmana are among the most popular representations. The figures of this school are invariably thick-set and robust but nevertheless pleasing. Though the Pāla school developed both in Bihar and Bengal, the Bihar school has its own distinctiveness in the general anatomy and features of the sculptured figures. The bejewelled ornaments and crowns, flower patterned drapery and tastefully arranged feminine coiffure are specially pleasing in this school of sculpture. Examples of stone and metal work are shown in these four bays, the first two bays and a part of the third bay containing carvings of Buddha, Bodhisattvas, Tārās, and other Buddhist deities, the rest containing sculpture illustrative of the Hindu pantheon. In the verandah outside, the art and iconography of mediæval sculpture from Bihar, Buddhist and Hindu, is illustrated by means of large-sized specimens among which a Varāha lifting Pṛthivī and a mutilated Viṣṇu are noteworthy. Among the Buddha figures there are two fine specimens representing very early mediæval work still retaining the Gupta flavour. The inscriptions both donative and giving the Buddhist creed are interesting as they throw light by their palæography on the probable date of the sculptures. Among the sculptures of the Hindu pantheon is a fine early specimen showing Sūrya. Two Nāga-Nāginī figures and Manmatha with Rati and Pṛiti (Pl. IVb)

are remarkably well done and represent the best the sculptor was capable of during the mediaeval period in Bihar.

In the two adjoining bays sculpture from Bengal is well represented, thanks to the donation of a collection of Bengal sculptures by that generous hearted scholar Dr. B. C. Law.

The Pāla school of sculpture with excellent examples in the area of Magadha in Nālandā, Kurkihār, Bodh-Gayā and other places has a similar development distinctive in itself in Bengal fine examples of which come from Dinājpur, Rājshāhi, Dāccā, Tippera and other places. The development of the earlier Gupta tradition in mediaeval art is best studied from the sculptures and terracotta plaques from Pāhārpur. The fine stone sculptures of Vishṇu with the consorts and Tīrthaṅkaras from Bankura show the earliest traditions. The large Vishṇu images and the inscribed Sadāśiva image in the Indian Museum, the Sūrya and Vishṇu and Pārvaṭī in the Rājshāhi Museum, the Naṭeśas, Matsyāvatāra, Bhrukuṭī, Parīśavarī, Heruka and other images from the Dacca Museum are magnificent pieces. Pāla stone sculpture shows a high technical accomplishment and has clear-cut outlines almost approximating metal work (Pl. IVa). The Buddhist and Hindu pantheon are well represented, predominating icons being of Sūrya, Vishṇu, Hara-Gaurī, Tārā, Lokanātha. There are some special features of the Eastern Pāla school of Bengal. Śiva is always shown as *ūrdhvaretas*, he dances on the bull when represented as Naṭeśa, Vishṇu carries his weapon like *gadā*, *śankha*, *chakra* on a lotus which he holds just like the Buddhist deities. This Mahāyāna influence is seen in the peculiar representation of deities like Vishṇu from Sāgar-dighi in the Bangiya Sāhitya Parishad. In some respects as in the general slim modelling, facial features and arrangement of eyes etc., the Bengal School of Mediaeval Sculpture shows affinities with that of Nepal. The Rangpur bronzes (Pl. VIc) here are excellent examples of metal work and a good collection of stone sculpture is exhibited

• in two bays.

The richness of sculptural wealth is only matched by the grandeur of the Orissan temples excellent examples of which are the Mukteśvara, Liṅgarāja and Rājārāṇī temples in Bhuvaneśwar and the Sūryadeul at Koṇārak. The finest of these decorative sculptures adorning Orissa temples are from the Mukteśvara temple. The Nāgas and Nāgiṇīs entwining the pillar of the porch of the Rājārāṇī temple are exquisite specimens of the kind. The Nāga or Nāgiṇī as an element of decoration is most beautifully portrayed in the early group of temples at Mukhalingam, Bhuvaneśwar and in Khichling. The mediaeval Orissan carver is at once a master in producing magnificent colossal figures like the elephants, horses and human figures at Koṇārak and minute decorative carvings as on the spokes of the wheels at the same place. As in most mediaeval temples of neighbouring areas like Khajurāho, the Orissan temples are covered with erotic carvings illustrating the *bandhas* mentioned in the *Kāma-śāstra*.

• The treatment of figures is most pleasing in Orissa, full of vitality

and life, robust but elegant. In certain features as the *ūrdhvaretas* type of Śiva there are affinities between Bengal and Orissan sculpture but there are distinctive characteristics that distinguish the two schools. There are fine examples Hindu, Buddhist and Jain from Orissa. The Jājpūr Mātrikās, the Bodhisattvas from Lalitagiri and decorative female figures from Bhuvaneśwar recalling similar but distinctive charming figures from Khajurāho and elsewhere in Vindhya Pradesh (Pl. V a) are excellent examples of mediaeval Orissan work. A distinctive school from Orissa of exquisite beauty and elegance is from Mayūrbhañj (Pl. Vc). A bay is here devoted to examples of mediaeval Orissan art as also a portion of the verandah outside..

The sculpture of Central India is rich in Gupta traditions illustrated in the magnificent carvings from Udayagiri and other places. Of the Joginī temples in Central India of mediaeval date that from Bherāghāt has the finest examples of the sixty-four goddesses associated with Durgā. Some rare iconographic forms are here met with. The earlier Gupta traditions are here clearly observed in the finely modelled but simple and elegant figures and the lotus petalled halo and pearl decorations. Affinities may be observed between the carvings of Central India and Uttar Pradesh and there are many common features. The presence of the lozenge-shaped mark on the chest of deities is a feature present in both schools of sculpture. The carvings from the Khajurāho temples present an exuberance of detail in pose and decoration. The erotic figures here are matched only by those from Purī and Bhuvaneśwar. The earlier mediaeval art of Central India is illustrated in examples like the magnificent Trivikrama from the temple at Lalitpūr and the Yoginīs from Bherāghāt while the carvings of Khajurāho represent the later development of Central Indian style of work. The culture of the Chandellas in Central India was predominantly Hindu and the temples and sculptures reflect this. There are two fine examples of Jaina Tīrthaṅkaras in the best traditions of mediaeval Central Indian art, some of Yoginīs from Sutna (Pl. Vb) and a finely carved Nāga couple in close entwining embrace exhibited in this bay to represent the school of mediaeval sculpture.

Early mediaeval sculpture from Aihole, Bādāmī and Paṭṭadakal is reminiscent of earlier Gupta traditions. The figures are however somewhat heavy at Bādāmī while those from Paṭṭadakal are more elegant. The Rāshtrakūṭa carvings in the Kailāsa temple at Ellora in the Chālukyan style show a further development. The later Chālukyan sculptures from the Canarese districts show the development of this school of sculpture. The canopy or background of foliage, the clouds, the jewelled crowns and ornaments, the elongate halo are some of the distinctive characteristics of this school. Local developments of the Chālukyan style in some areas are illustrated in the Nolamba, Hoysala and Kākatiya schools in Hemavati, Mysore and eastern Hyderābād respectively. The bracket figures from Halebid and Belūr in Mysore and Wārangal and Pālampeṭ in

Hyderābād are excellent examples of Hoysaḷa and Kākatīya work. The exuberant decorated carving in Hoysaḷa sculpture is unsurpassed in India and forms a distinctive feature of this school (Pl. VII a). There are examples of late Chāḷukyan and Hoysaḷa sculpture in this bay devoted to sculpture from South India and the Deccan the latter enriched by a recent generous presentation by the Mysore State.

Indian settlements in Java date from the Christian era and Sanskrit inscriptions of the Hindu king Pūrṇavarman in Pallava script of about the fifth century A.D., point to the island's close contacts with the Indian peninsula. From the eleventh century the development of monuments in middle Java show strong South Indian influences. Earlier bronzes have been recovered in Cambodia bearing strong similarities to the Amarāvati bronzes representing Buddha. Some of the earlier bronzes of the Nāgapaṭṇam find show marked influences of Javanese work. The interrelation of the Magadhan art of Nālandā, the Southern Pallava and Choḷa art and the art of Java shows the influence of cultural contacts between Java and these two areas from India. Clear analogies with Gupta and Pallava forms can be traced in early mediaeval Javanese art. The Dieng plateau shows early examples of sculpture. To the Sailendra period of the 8-9th centuries A.D. belong the Chandi Kalasan and Chandi Sewu both well decorated temples. Chandi Barabudur in the Kedu plain represents a terraced pyramid crowned by a central *stūpa* and surrounded by seventy-two smaller *stūpas* in concentric circles, the walls of the perambulatory passages of the terraces forming a magnificent gallery of sculptured panels illustrating Buddha's life and Avadānas. At Prambanan, Chandi Loro Jongrang is a great Hindu monument and the balustrade of the terraces of the temple here illustrates the *Rāmāyaṇa* and the *Kṛishṇāyaṇa*.

The Khmer art of Cambodia is best illustrated in the magnificent causeways at Ankor Thom with Devas and Asuras supporting Nāga parapets, triple gateways, Garuḍa caryatides, huge towers with human masks on the four sides and whole galleries of panels showing epic legends in a style of carving appearing drawn rather than modelled. The cumulative effect in Cambodian art which is later than that from Central Java should be contrasted with the elegance of individual sculptures in the latter. There are here some excellent examples of Javanese sculpture (Pl. VII b) and a beautiful Garuḍa (Pl. VII c) and a few miscellaneous pieces to illustrate Cambodian sculpture.

SOUTHERN VERANDAH

Mediaeval Sculpture from Bihar and Orissa

The mediaeval sculpture from Orissa and Bihar is arranged in the southern verandah adjacent to the Gupta gallery. Among the Orissan sculptures the Bodhisattva from Lalitagiri, Tārā, a huge

broken image of Sūrya from Koṇārak, Bhairava from Bhuvaneśwar are noteworthy specimens.

EASTERN & WESTERN VERANDAHS

Architectural Fragments

In the eastern verandah architectural fragments from Bihar, Orissa, Bengal and Uttar Pradesh are exhibited. These comprise fine gargoyles with *makara* decoration, ornamental doorways, lintels with Navagraha and Daśavatāra carving, friezes of elephants, horses and other animals from temple plinths, pillars and pilasters. Some elaborately worked are amongst these. A fine lintel from Bengal shows Brahmā and his consorts suggesting it as from a temple for that deity which is rather rare. A *makara* gargoyle also from Bengal and an exquisitely carved tall pillar also probably from Bengal, a gateway of the Gupta period with Nāga guardians and other decorative carving are noteworthy specimens.

Among similar architectural pieces in the western verandah two pillars showing musicians carved on them and a few fragments from Bharhut are worth noting.

VERANDAHS ON THE FIRST FLOOR

Galleries illustrating the Development of Indian Iconography and Scripts

In the veranda upstairs there are two galleries arranged, one for illustrating the development of Iconographic concept by a few select forms. Here originals supplemented by casts and photographs illustrate the points explained in the label below the map on which figures of the deity of different date and region are fixed in their respective places and tinted in different colours to indicate the chronology. Beyond this there are charts illustrating the development of scripts in India like Brāhmī in the early centuries and the later scripts like Nāgarī, Bengali, Tamil Grantha, Telugu and Canarese and also the area where this type of script occurs is indicated in maps shown near each chart. Beyond this the development of Indian scripts outside their home in distant lands where they have supplied their scripts is shown and a map indicates how far and in how many lands scripts from India have travelled.

Region and time have impressed their own stamp in the iconographic concepts of deities in India. A few typical instances are shown here to suggest the scope of this interesting subject. Though a fundamental affinity in the case of identical iconographic figures during different historical periods and in different areas is obvious

there are however essential and characteristic distinguishing features, that mark the differences of distance in time and place.

Gaṇeśa : Gaṇeśa in the Gupta and early mediaeval period wears no crown. He has usually a single pair of arms in his earliest representations and has a natural elephant's head. In Northern mediaeval sculpture as in Uttar Pradesh, Bihar, Bengal and Orissa Gaṇeśa develops a *jaḷāmukuṭa* or crown of matted hair and eats his *modaka* cakes from a bowl. The matted hair is sometimes substituted by curls in Orissa. In South Indian Tamil sculpture the crown that occurs in mediaeval sculpture is the *karaṇḍamukuṭa* resembling a pile of pots. His trunk runs a great length on the paunch and curls slightly to touch the single *modaka* cake directly from his left hand. In the Canarese area and the Deccan the crown is very ornate and the trunk runs a greater length horizontally to take *modakas* from the bowl following the North Indian tradition.

Sūrya : Sūrya in the early centuries of the Christian era wears a turban and rides a chariot drawn by four horses. In Gupta representations he is shown wearing a crown, carrying a sword and attired in coat and boots and attended by Daṇḍa and Piṅgala. In mediaeval North Indian sculpture from Rājasthān to Bengal and Orissa he continues to wear the same dress but rides a car drawn by seven horses. In South Indian sculpture Sūrya is shown barefooted without coat and is usually without attendants. In Chāḷukyan sculpture from the Deccan Sūrya is shown in North Indian fashion with attendants including the amazons with bow and arrow on either side.

Brahmā : In Gupta sculpture Brahmā is depicted youthful but in mediaeval North Indian sculpture he is given a beard and a heavy paunch to justify his name Pitāmaha or the grandfather of the gods. In Bengal he is shown with or without the beard but the paunch is invariably present. In the Deccan Chāḷukyan area the northern tradition is followed. But in South Indian Tamil area Brahmā is shown as youthful and beautiful as any of the other gods. *Vastra* and *ajinayajñopavīta* composed of a cloth or deer-skin are also used for Brahma.

Vishṇu : Though the twenty-four forms of Vishṇu are known all over, the favourite type in North India is Trivikrama and in South India, Vāsudeva. In Gupta sculpture Vishṇu is generally shown with *āyudhapurushas* i.e., weapons personified, though in later sculptures representations of actual weapons were more in vogue. The tradition of *āyudhapurushas* specially *chakra* and *gadā* continues in Bihar and Bengal a little beyond the early mediaeval date when such forms occur in early Chāḷukyan and Pallava sculpture also in the Deccan and the South. The *vanamālā* is an invariable and distinguishing characteristic of Vishṇu in North Indian sculpture.

Vishṇu bears the mark of *śrīvatsa* which is more clearly present in South Indian rather than in North Indian sculpture as it occurs occasionally in Gupta sculpture and never in North Eastern mediaeval sculpture. The form of the *śrīvatsa* mark is also different according

to time and locality and occurs centrally on the chest in North Indian and to the right in South Indian sculpture. Vishṇu carries weapons which themselves differ in shape and decoration from area to area either in a natural way as in early sculpture or in *khaṭakāmukha* or *kartarīmukha-hasta* in North and Deccani and South Indian sculpture respectively. Sometimes he carries weapons resting on a lotus in sculpture from East Bengal clearly due to Buddhist influence. He is accompanied by Śrī and Bhūdevī in South India but by Śrī and Sarasvatī in North India.

The three important divisions of the forms of Vishṇu are the *Sthāna*, *Āsana* and *Sayana mūrtis*. The usual differences and affinities occur in all the three types but in the *Sayana-mūrti* there is a noteworthy difference between the Northern and Southern traditions as the coils of the serpent couch Śeshanāga are compressed zigzagwise in North Indian sculpture but are springwise in early South Indian and run the length of Vishṇu's body resting above in later sculpture of this area.

Dasāvatāra: The tendency to show the ten *avatāras* or incarnations of Vishṇu together is more popular in North India and there are friezes with the ten forms carved in a row. This tradition is found occurring in Chālukyan sculpture where the ten incarnations are carved in foliage canopy and back-ground of representations of Vishṇu.

Varāha: In the case of the Varāha incarnation of Vishṇu it is shown in two ways, purely as a boar and in human form with a boar's head. Both the forms occur in North Indian sculpture as for instance in the early Gupta boar at Eran and Udayagiri cave in Central India and in later sculpture. But in South India only the latter form occurs, the zoomorphic form being absent.

Śiva: Śiva is shown in North Indian sculpture with the *śūla* and rosary and snake but in South Indian sculpture he carries the axe and deer. He is shown invariably in South Indian sculpture with the *makara* and *patra-kunḍalas*. Two-armed figures of Śiva occur sometimes in mediaeval Northern sculpture but in South India this feature occurs only in the early Guḍimallam figure.

Śiva and Pārvatī: Śiva in the company of Pārvatī occurs as Umāmaheśvara as it is a greater favourite theme in North India but in South India it is the Somāskanda form that is more popular. The Haragaurī figures of North India invariably show Śiva seated and lovingly sporting with Pārvatī while in South India the Somāskanda group is a serene family group with baby Skanda between the parents. Śiva in North-Eastern Indian sculpture is shown as *ūrdhvareta*s draped but nude while such a feature is absent in South Indian sculpture. Two-armed figures of Śiva occur even in mediaeval Northern sculpture but in South India this feature occurs only in the early Guḍimallam figure.

Bhairava-Gajāntaka-Andhakāntaka: Śiva combines in himself any two or three aspects of Gajāntaka, Bhairava and Andhakāntaka

in North Indian sculpture but in South India the iconographic forms are kept distinct and there are separate *mūrtis* for each. In the Deccan Chāḷukyan area the combination of the different aspects occurs as in Ellora.

Naṭeśa : Śiva as Naṭeśa is many-armed and dances in the *lalita* or *chatura* pose beside the bull in Orissan sculpture. He is many-armed and dances similarly on the back of the bull in sculpture from East Bengal. In Uttar Pradesh and in Central India the tradition of a number of hands is present but the bull is beside the deity as in Orissa. In South India Śiva is four-armed and dances in the *ānandatāṇḍava* pose on the back of a dwarf. In North Indian sculpture there is also sometimes a combination of Naṭeśa and Viṇādhara concepts.

Kalyāṇasundara : Kalyāṇasundara, Śiva marrying Pārvatī is shown in three different ways. The usual type is Śiva being given away Pārvatī. In earlier sculpture as in the representation in the Elephantā eave Himavān gifts Pārvatī to Śiva while in later sculpture as in the Madurai temple carvings Viṣṇu gives her away. Both represent the *pāṇigrahaṇa* type. The *saptapadī* type occurs in Bengal ; Pārvatī is shown in front of Śiva before the sacrificial fire as his companion in life.

Ardhanārīśvara : Śiva as Ardhanārīśvara has ordinarily four arms, sometimes three. The sculpture here shown has many arms, an unusual feature. In the Tamil area early Pallava figures show four arms with natural and pleasing contours though in early Choḷa sculpture the Śiva half has two arms and the Devī half a single hand beautifully arranged with *tribhaṅga* flexions. In later sculpture the four arms are repeated, but this time without any regard to anatomical details peculiar to man and woman.

As an example of rare iconographic forms of which representations are found both in North and South India is shown an Ekapādamūrti from Orissa.

Saptamātṛikās and Navagrahas : The Saptamātṛikas or the seven mothers including Vārāhī and Chāmuṇḍā are shown in a natural way with a child on the lap in Kuṣhāṇ sculpture and this feature continues in early mediaeval sculpture. But in later sculpture Vārāhī develops the face of a boar and Chāmuṇḍā appears emaciated in Northern and Deccani but natural in South Indian Tamil sculpture except for the garland of skulls, snake breast-band and flaming hair.

The nine planets are shown in different positions mostly each with four arms in South India ; in North Indian sculpture all of them are shown in a row each one with a single pair of arms, Rāhu alone being large-sized, all head and two arms, for swallowing the moon.

Tīrthaṅkara : Jain Tīrthaṅkaras in early Kuṣhāṇ sculpture are shown with *mahāpurushalakṣaṇas* including the *śrīvatsa* mark on the chest. The mark in its later changed shape occurs on the chest

even in mediaeval sculpture all over North India except in Bengal. It does not occur in South India on the chest of the 'Tirthaṅkaras though in a different shape the mark occurs to the right on the chest of Vishnu.

Buddha: Changes in Buddha's *ushṇīṣa* may similarly be distinguished during the centuries. The usual Gandhāra type is wavy hair bundled into a top knot. The early indigenous Kushāṇ type is either an almost clean-shaven head with just a line of the hair indicated along the top of the forehead or a single synistral curl on top. The Gupta type is a very pleasing bump on the head covered over with lovely curls. In mediaeval sculpture, specially in South India a flame appears above this bump.

This gallery leads on to another where the development of the scripts of India in India and abroad is indicated.

Indian Scripts Abroad: Here the first bay shows some examples of inscriptions from beyond India, Malaya, Tibet etc., and photos of estampages arranged in cases can be appreciated by a careful study of a large chart showing the extent of the influence of Indian script from different areas and during different centuries in such distant lands as Tibet, Burma, Ceylon, Malaya, Annam and Java.

The script of the sand-buried manuscripts and documents of Central Asia and Tibet are closely allied to the late Gupta script from which they are derived. The Tibetan script is still a petrified form of Gupta script. In Burma the script of the 5th century A.D. closely resembles earlier script from the Kṛishṇa valley. Even in the 7th century the Indian form is easily traced in the letters. In Ceylon the earliest script is the Indian variety of Brāhmī which closely resembles the early cave script in the Tamil districts. The influence of Grantha and Vaṭṭeluttu is easily seen in the inscriptions of Ceylon of the 10th century A.D. In Cambodia and Annam the script in the early centuries of the Christian era is Brāhmī which by the 8th century develops to resemble the similarly formed script of the Kṛishṇa valley and the Pallava script. An inscription from Malaya of the 5th century A.D., is purely Indian in its palaeography. The script of Java and Borneo of about the 5-6th centuries closely resembles that of the Pallava of the same time.

Brāhmī: In the next bay the development of Brāhmī from the earliest times to the 5th century A.D. is indicated similarly by means of actual select examples and a large-sized chart.

The earliest script of India consists of the peculiar symbols on the seals of Mohenjo-dāro the significance of which is still obscure. With the dawn of history in India the Brāhmī script appears all over the land. The inscriptions of Aśoka show the basic unity of Indian culture as portrayed in a common script all over; but there are peculiar local variations as in the Bhāṭṭiprolu inscriptions from the Kṛishṇa valley and those from the Tamil caves in the extreme South. The development of the script may be further noticed in North India

in the Śuṅga, Kāśī and Kūṣāṇ inscriptions ; in the Deccan and South India in the Śātavāhana and Ikṣhvāku inscriptions. The letters of the Ikṣhvāku inscriptions are elongate and ornamental. The early Pallava Prākṛit charters of slightly later date show a further development of the script in South India while in North India the famous Allahabad inscription of Samudragupta shows a development from the earlier Kūṣāṇ type. The Northern type of Gupta script shows some variation from that in Central and Western India and the inscription from Eran shows box-heads for letters which fully develop in the Vākāṭaka script of Central India.

Nāgarī: Beyond this is the bay for Nāgarī where the development of Nāgarī script (Pl. X) from earlier Brāhmī and its use both in North and South India, in the latter area additionally to the local scripts usually more frequently used, is indicated.

The variety of script in the Aśokan edicts found in North India supplies the parent of the Śuṅga and very early inscriptions from Mathurā whence the Kūṣāṇ script is derived. The Kūṣāṇ letters with their peculiar subtle differences with the contemporary Kshatrapa and Śātavāhana letters were the precursors of the northern variety of Gupta script excellent early example of which is in the Allahabad inscription of Samudragupta. The development of a script making towards Nāgarī is to be seen in the Kuṭila variety in Yaśodharman's *praśasti* of the 6th century A.D. A further development from this may be seen in the Nāgarī letters of the inscription of Harshavardhana. Nāgarī from this time onwards was used exclusively in North India but in the Deccan and South India it was sometimes used along with the local scripts. In North India the development may be seen in the Pratihāra, Gāhaḍavāla, Paramāra and Chaudella inscriptions towards the Central and Western area and in Pāla and Sena inscriptions in Bengal (treated separately). The development of Nāgarī in South India may be seen in the occasional Pallava and Western Chālukyan Nāgarī inscriptions and the more frequent Rāshtrakūṭa Nāgarī and the regular Nāgarī Yādava inscriptions which lead on to Vijayanagara Nāgarī inscriptions. Vijayanagara copper plate grants are mostly in Nāgarī in a cursive script known as Nandināgarī which is closely allied to modern Devanāgarī written script in the Mahārāshṭra area.

Bengali: The development of the Bengali script (Pl. XI) with the different stages of modifications leading on to modern Bengali is indicated similarly by the chart, photos and the Deopārā inscribed slab in original.

The Aśokan edicts from North India show the early script from which the later development may be observed in the Śuṅga and Kūṣāṇ inscriptions. The Allahabad pillar inscription of Samudragupta gives the type of letters used in Northern and North-eastern India. The script of the 6th century A.D., represented in the Maukhari inscriptions shows the type both in Uttar Pradesh and

in Eastern India and the letters of the grant of Śaśāṅka show the pre-Pāla type in Eastern India. The earlier development of the script under the Pālas is illustrated in one of Dharmapāla's grants and a later phase in letters of the 10th century. The Deopārā inscription of Vijayasena supplies the earliest prototype of the Bengali alphabet and a further growth is seen in the type of letters in Lakshmapasena's time. The final stage of development closely approximating modern Bengali may be seen in the 16th century manuscript of Chandidāsa's *Kṛishṇakīrtana* from the manuscript collection of the Bangiya Sāhitya Parishad.

Grantha-Tamil: Grantha-Tamil script and its development in South India in the Tamil area is suggested with the aid of a chart.

The Brahmagiri Aśokan edicts supply the Southern variety of Brāhmī, the common script all over the land in the early centuries before the Christian era. But the peculiar local variations and additional letters like ḷ ḹ ṛ and a special variety of ṡ are illustrated in the very early inscriptions of the Tamil caves in the Tiruchirapalli, Madurai and Tirunelveli districts. The carlist Pallava inscriptions show a variety of Brāhmī rather peculiar and a further development leads on to Grantha script wherein occur the full complement of letters required for expressing passages and terms in Sanskrit and the Tamil script which has just sufficient letters with the addition of the special letters already mentioned as required to suit expression in that language. The Kūram grant of the Pallava king Parameśvaravarman of the 7th century A.D. shows both the scripts. The development of Grantha and Tamil in successive centuries may be studied in the early Pāṇḍya and Chōla, later Pāṇḍya and Chōla and Vijayanagara scripts. From the Vijayanagara period the development is practically negligible and the modern letters can easily be understood by comparing them with those of the Vijayanagara documents.

Canarese-Telugu: The last bay suggests the development of the Canarese and Telugu scripts in a similar fashion.

The Aśokan script of the Brahmagiri and Eṛaguḍi edicts supply the Southern variety from which developed those that form the precursors of the scripts of the Canarese and Telugu areas. The Sātavāhana empire extended from sea to sea and the script was a common one all over the Deccan up to the Eastern sea-coast. In the Canarese area the Kadambas used a script akin to the Vākāṭaka box-headed variety but more ornamental. The early Western Chālukyan, Rāshtrakūṭa and later Western Chālukyan scripts show the evolution in the Canarese area leading on to the ornamental Hoysala script, from which the modern development of Canarese is easily traced.

In the Telugu area the Vishṇukunḍi script leads on to the early Eastern Chālukyan which had a long development for five centuries. The development of Telugu script in its next stage is seen under the Kākatiyas, then under the Redḍis, till the final stage in the Vijayanagara period whence modern Telugu letters can be traced with ease. ^

MUSLIM GALLERY

The Muslim antiquities in the Museum* which form no mean collection compared to other archaeological exhibits mentioned above, are housed in the eastern-most cubicle of the section on the ground floor. In the sculpture galleries of this collection one notices two main groups, one formed by finds from Upper India and the other, the more interesting one, from Gaur, in Māldah district of Bengal. Fitted against the western walls on high pedestals is a group of door-lintels and door-jambs with Doric fret and lozenge-shaped designs, that come from Bengal. A sculptural piece from the same place offers a most interesting study. This piece, placed on a raised detached pedestal in the middle of the room, shows a highly finished decorative motif in bas-relief composed of the *Hom* (Soma) and the *fleur-de-lis* enshrined in a scalloped arch flanked on either side above by a pair of rosettes. This basalt slab, set up in a mosque, with the motif noted above was carved out of an unfinished figure of Mahishamardini, on which the chisel marks of the sculpture can very well be discerned. A number of other pieces showing the above composition of the *Hom* and the *fleur-de-lis* from Gaur, where it seemed to have been a favourite motif, can be noticed further on the southern side, with a few others with variations of the *fleur-de-lis* and other floral designs. There are about 45 inscriptions of various date and interest almost completely occupying the northern and the eastern galleries. Of particular interest is a Kufic epitaph of 437 (1045 A.D.) from the African coast of the Red Sea. Donative inscriptions during the reigns of the several lines of kings ruling over Bengal form by far the greater part of the epigraphic materials exhibited here, beginning from 606 A.H. (1210 A.D.) to 1163 A.H. (1749-50 A.D.), the last one belonging to the reign of Ahmad Shah, the Mughal. Some of these illustrate the extremely intricate style of the Ṭughrā while a few there are showing the Naskhi as well as the Nasta'liq style of writing. Of acquisitions from Persia a few epitaphs and elegiac compositions from Kosh Valley need special mention here. The largest of the entire collection is a basalt slab of the time of Sultan Yusuf Shah, dated 884 A.H. (1479 A.D.) from Māldah, Bengal, recording the building of a mosque. There are two interesting inscriptions both bilingual and dated in the 10th century after the Flight. One is from Kalna in Bengal of the reign of Firoz Shah recording in mixed Arabic-Persian the building of a mosque, and the other from Bhabua, in Bihar, belonging to the reign of Sher Shah, which records in Persian and San-krit, in two separate columns, the sinking of a tank.

Among the other objects of interest are a copy of a miniature Qurān with a brass case fitted with a magnifying lens and a ring, apparently for hanging it round the neck. An illustrated manuscript of the text of Laila-Majnūn bearing the seal of Akbar, the Mughal,

* I am thankful to Mr. Asoke Kumar Bhattacharya, M.A., P.R.S., Assistant Curator for this note on the Muslim section.

is another worthy acquisition made by presentation. A decorated manuscript of the *Hasn-i-Hasin* is also there to adorn the manuscript collections preserved in one of the glass-cases located in the middle of the room. A copy of the *Qurān*, with Persian commentary at the margin is a further interesting thing to mention.

Fragments of pottery from Samarra, Mesopotamia, and pieces of old crockery from Quain, East Persia, occupy one of the two glass-cases besides the one with the manuscript collection. We have also here a rare collection of glazed plate and pieces of tiles from Rhages, and a glazed bowl and interesting enamelled tiles from Sultanabad, both in Persia. These together with fragments of enamelled pottery from Makrān, in Baluchistan and from Seistān represent the earlier Muhammadan cultures beyond the borders of India proper.

Brass astrolabes or instruments for taking the altitude of sun and stars at sea from not only Banaras (dated 1048 A.H.—1938-9 A.D.) and Sitahati but from Herat in distant Persia determines the flow of cultural ideas and interest in maritime activities of the eastern and the middle-eastern countries. A compass (*Ghoft*) from Shiraz in Persia need also be noted in this connection. A Mughal dagger inset with polished jade in the handle, a maskat sword with its scabbard mounted with gold and a Tibetan sword together with an ornamental metal scabbard for it are exhibited along with the above.

We must close the account with a short reference to the very interesting collection of enamelled tiles from Hyderabad (Sind) showing various designs in floral and geometrical patterns, as also a varied representation of carved bricks from Gaur, Māldah in Bengal, which is a study in decorative motifs such as is seldom met with elsewhere. The faience jar from Baghdad with a hunting scene is also a fine specimen of the industrial arts of Persia. (Pl. VIIIb)

A collection of about 65 Farmans, Sanads etc. including one Nishan from Prince Dara Shikoh is also a part of this section but except only a few of them they are not exhibited in the galleries but are stored in the Coin Room. Of the many royal seals that these bear, the one belonging to Alamgir II deserves mention and is reproduced here from one of the Emperor's *farmans* (Pl. VIIIa).

As the visitor goes out, three pieces of Persian tiles received from Dholpur State, attract his attention, for they show an exquisite display in floral designs and in human and animal figures. By the side of these is an enamelled tile probably from Lahore or Multan (Pl. VIII c) bearing a Persian couplet from the celebrated Umar Khayyam (No. 13118).

PRE-HISTORIC AND MISCELLANEOUS SECTIONS

To the south of the Gandhāra gallery, in one half of the gallery beyond this, pre-historic antiquities are arranged, and the other half is devoted to antiquities of proto-historic and historic age from different sites in India and antiquities from other countries.

The Pre-historic Section contains a representative collection of palaeoliths, microliths and neoliths from different parts of India and from other countries. Indian palaeoliths are mostly of quartzite, chipped implements for cleaving, smiting and digging, resembling those found in Africa, Europe and Central America. In appearance the majority of Indian palaeoliths approach nearest to the implements from the Abbevillian and Achaulean periods of Europe. The first chipped stone implement discovered in India was by the late R. Bruce-Foote of the Geological Survey of India nearly a century ago in Pallavaram near Madras. South India is rich in palaeolithic material. They have been found also in many other parts of India, in Bihar, Orissa, Rājasthān, the Narmadā and Sabarmatī valleys of Central India, in South West Kashmīr in the Soan valley in the Punjab. The Yale Cambridge India expedition led by H. de Terra in 1935 studied Indian pre-history on a geological basis with reference to the Himālayan glaciations. De Terra's studies of the Soan valley culture and Narmadā valley culture was followed up in 1942 by an expedition sponsored by the Archaeological Survey of India and the Gujrāt Research Society. The beautifully worked boucher found by Hackett at Bhutra, Narsinghpūr district in the gravels of the Narmadā valley and a worked flake found by Wynne from the bone-bearing gravels of the Upper Godāvarī valley at Mungi near Paithān in Hyderabad are among the cases of palaeoliths found in direct association with the bones of extinct animals. The formation of the gravels in which these implements were discovered may have commenced from very early geological age.

Between the last appearance of palaeolithic implements and the earliest known remains of neolithic age there appears to have intervened a space of time in India. The neolithians have their artifacts spread over a much wider area than those of the palaeolithians. The distribution seems to be influenced to some extent by the occurrence of rocks suitable for the manufacture of the implements. As in the manufacture of neolithic celts the abundance of trap rocks in Northern Deccan and their rarity south of Kāverī accounts for their abundance and rarity respectively in those areas. Neolithic implements are found in Southern India mostly in Salem, Anantapūr, Kurnool and Bellāry districts and in Hyderābād, in the Southern Gangetic plains, Bundelkhand, portions of Uttar Pradesh and the northern districts of Madhya Pradesh, in Gujrāt, and southern parts of Bombay and rarely in Punjāb, Rājasthān, Sind and Bengal. The neolithic celts are almost invariably made of trap but other implements like flakers, hammer stones and mealing stones were fashioned in different materials like granite, gneiss, haematite, quartzite. Pigmy flints profusely found among the off-shoots of the Vindhya in Uttar Pradesh, Rewa, Bāghelkhand, Gujrāt and other places which may belong to the neolithic age are of chert, agate, jasper and carnelian in beautiful tints. These are known as microliths. All these implements representing palaeolithic and neolithic

age from all over India are exhibited in central show-cases. Similar specimens from countries outside India and particularly from France are also displayed in cases for comparison.

The neolithic period was succeeded by a copper age culture in India which is represented by implements and weapons found in almost all the provinces of North India from Kurram in the North Western Frontier Province to Midnapūr in the East and from the foot of the Himālayas to the Cawnpore district. The most remarkable of these finds is the hoard unearthed at Gungeria in the Bālāghāt district of Madhya Pradesh in 1870. It consists of several hammered copper implements made of practically pure metal and thin silver plates. Of these collections 22 flat copper celts and other implements, eight silver plates shaped like a bull's head and four silver discs are exhibited in a wall case. Among other copper objects exhibited along with these four swords and daggers and a crude human figure from Fatehgarh near Farrukābād in Uttar Pradesh are noteworthy.

The discovery of Mohenjo-dāro in the Larkana district in Sind by R. D. Banerji and the subsequent excavations at that place and at other sites in the Indus Valley and at Harappā in the Montgomery district in the Punjāb have revealed a new phase of Indian copper age culture or rather the chalcolithic culture when both copper and stone implements were in use. The antiquities from Mohenjo-dāro and Harappā are on loan from the Director General of Archaeology in India. The excavations in the Indus Valley have revealed a remarkable urban civilization of the 3rd millennium B.C. The lay out of the city, the broad main thoroughfares, the plan of the structures, the excellent drainage system, the great bath, reveal the high state of civilization at that early date. An accurate system of weights and seals with pictographic legends still undeciphered show the advanced state of intellectual equipment. The terracotta figurines, specially the bull, are excellently modelled and are shown with great vigour (Pl. IXaeh). The stone carving of the period of which there are some examples are equally interesting and a human bust with bearded face and mantle with trefoil pattern is noteworthy. A bronze figure representing a slim dancer in elegant pose reveals the proficiency of the metal worker of the period. The seals (Pl. IXbed) have different patterns and figures incised on them in addition to the pictographic legends and these reveal to some extent the faith of the people at that remote date. An interesting seated figure of a *yogi* with horned head-gear and prominent *ūrdhva-līṅga* and surrounded by animals like the elephant, rhinoceros, tiger and buffalo has been interpreted as Śiva as *yogi* and Paśupati. There are other representations of the tree flanked by unicorn, bull with lowered horn, man fighting a tiger or an animal of fantasy and so forth. Some of these seals show great affinity to similar ones found in Mesopotamia and suggest possible links with Sumerian civilization. The discoveries at Ur and Kish in Mesopotamia show so much in common between the Prehistoric civilization of the Indus Valley and that of Sumer that one is tempted to

derive one from the other. But it is safest to regard the two civilizations as off-shoots from a common source. The seals, copper implements and painted pottery, the terracotta figurines including representations of the Mother Goddess, shell objects and flint flakes and cores, beads and other objects are exhibited in wall and central cases. Similarly antiquities including pottery from Harappa are exhibited along with these from Mohenjo-dāro in wall cases. Painted pottery from Nāl (Pl. IXj) in the Kalat State of Balūchistan transferred in 1936 from the defunct Quetta Museum are exhibited in two cases. The majority of them which were excavated in prehistoric graves bear geometric patterns painted in more than two colours. Though this pottery is also of chalcolithic age it is still vastly different from the black-on-red painted ware from Mohenjo-dāro. They probably represent two different cultures of varying dates.

Iron age antiquities from South India include pottery and implements mostly from prehistoric tumuli and kistvaens in Coorg and in the Salem, Bellary, Chingleput and Tirunelveli districts in Madras. Perumbair in Chingleput district and Ādichanallūr in the Tirunelveli district have yielded interesting material. A good collection is exhibited in the Madras Museum as also pottery from the Nilgiri area. The collection here is a small but representative one.

Among the miscellaneous antiquities of the historical period displayed in the southern half of this gallery perhaps the most important is a huge stone box unearthed from a stūpa at Piprahwa in the Birdpur State in the Basti district of Uttar Pradesh by Peppe in 1898, and the antiquities found in it which are exhibited in a table case close to it. These antiquities include a fine crystal bowl, soap-stone vases and other objects like gold flowers. The inscription on one of the soap-stone reliquaries (Pl. IX i) in early Brāhmī characters, probably the earliest known in India, gives that 'this receptacle of the relics of the body of the Lord Buddha of the Sākyas (is the deposit) of the brothers of Sukṛiti, with sisters, sons and wives.' The charred bones found in the soap-stone vases being more of religious rather than archaeological interest have been presented by the Government of India to the King of Siam.

Other notable antiquities of historical date are those excavated by Sir John Marshall at Taxila and Bhiṭa (Pl. IX l) and those from Bodhi-Gayā recovered by Cunningham all of which are exhibited in central cases. Antiquities unearthed from Kośām (Pl. IXf) in the Allāhābād district, Nandangarh in Champaran district (Pl. IXg) and Kāsia in the Gorakhpūr district are displayed in two wall cases.

Terracotta plaques which represent an important phase of plastic art specially in Bengal where stone is not abundant are shown by selected examples from Pahārpūr, Rājshāhi district, Mahāsthān, Bogra district and Maināmati, Comilla district. It may be noted that terracotta art has found the most favourable atmosphere for development in plains watered by rivers abounding in soft clay soil and lacking mountain and rock. The entire decoration of a temple or other monu-

ments may in such cases be of plaques in clay as for instance in the temple at Vishṇupūr. A noteworthy piece is the plaque from Bhitargāon representing Seshasāyi Viṣṇu which is of Gupta date. Some of the plaques from Pahārpūr and Mahāsthān are noteworthy for study of the early phase of terracotta work in Bengal where it is still a living art.

Two central cases contain a collection of bronzes from South India. One of them represents a small Viṣṇu of late Pallava workmanship. Another fine image is a Somāskanda group of early Choḷa date (Pl. VIa). The *śūla* of Śiva also of Choḷa date and Pradoshamūrti are noteworthy (Pl. VIb). Among the Naṭeśa figures one represents the tradition of showing two *gaṇas* flanking Śiva to keep time as he dances. A graceful image of Pārvatī is typical of similar figures. The collection includes a number of Buddhist images from Nāgapattṇam some of them inscribed and important along with those in the Madras Museum and elsewhere for the light they throw on the Buddhist settlement and *vihāra* which flourished for many centuries in Nāgapattṇam.

There are also a few images of mediaeval and later date from Tibet and Nepal in a wall case. Antiquities from Burma and Central Asia (Pl. IXk) are exhibited in other cases. Displayed in other table cases are antiquities like terracotta figures, beads, seals and plaques from various parts of India. The seals specially represent all types and form a rich collection.

Beyond all this Sanskrit and Prākṛit inscriptions ranging from about the beginning of the Christian era to the 16th century are exhibited. Most of these are inscribed stone slabs. Some of them are on copper plate which are very often in sets of two, three or more plates strung on a ring with seal. These seals are very interesting as the official stamp of the royal donor giving the document its proper value.

The collection of foreign antiquities exhibited in this gallery comprises of material from Egypt, Persia, Babylon and Greece. Among the Egyptian antiquities are fine miniature representations of the ancient deities of Egypt like Osiris, Isis with her child Horos in her lap, Bes and so forth. Osiris is represented as a mummified king and lord of the Nether world. His sister and consort Isis with her child in her lap became the model for the later Madonna and child. There are other fragments of mummy cloth with hieroglyphic writing, mummy necklaces, sepulchral figures, scarab or sacred inscribed beetle, alabaster vases with lids decorated with the head of genii of the lower world like ape-faced Hapi, human-faced Anset, jackal-faced Tuautmutf and hawk-faced Qabhsenuf. An Egyptian Mummy with the body wrapped in cloth and the wooden cover removed and displayed beside it in a case in the centre of the gallery is a noteworthy specimen. A lime stone carving in low relief showing a remarkable bearded warrior and a boy with negroid features is from Persepolis. The Babylonian antiquities comprise a few inscribed bricks

with letters in Cuneiform script. A few vases and earthen lamps from Athens form the collection of the antiquities from Greece.

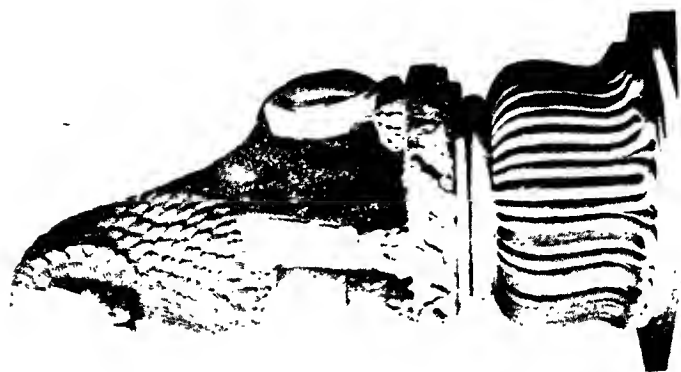
There is a large collection of Indian coins in the cabinet of the Indian Museum. It is a representative one comprising coins of all the dynasties through the centuries from all the different areas in India. From the punch-marked coins, cast and diestruck coins before the Christian era to the time of the Muhammadan issues all the different types like the Indo-Greek, Indo-Parthian, Kushāṇa, Mathurā Satraps and rulers of Pañchāla, Kshatrapa, Sātavāhana, Tribal issues like Yaudheya, Audumbara, Mālava etc., all the varieties of Gupta and mediaeval from North India are represented. Mediaeval and comparatively modern issues from South India are also represented in the collection. The Muhammadan coins from the time of their earliest issues in India to the time of the shadow rule of the Emperors of Delhi form a rich collection here. The Director General of Archæology in India has lent the valuable Pearse Collection of Greek, Roman, Persian and Indian engraved gems acquired in India and another of Assyrian cylinder seals and Persian Sassanian gems acquired in Mesopotamia and Persia which has enriched the collection of valuables here. There are also preserved here the emerald bow-ring and cup of the Mughal Emperor Shāh Jahān which Nadir Shāh carried away from Delhi in 1739. These Mughal jewels are on loan from the Government of India. The objects in the Coin Room are not exhibited in the galleries but access to these is regulated in the Coin Room by certain rules and may be had by bonafide students and visitors by special arrangement with the Superintendent of the Archæological Section.

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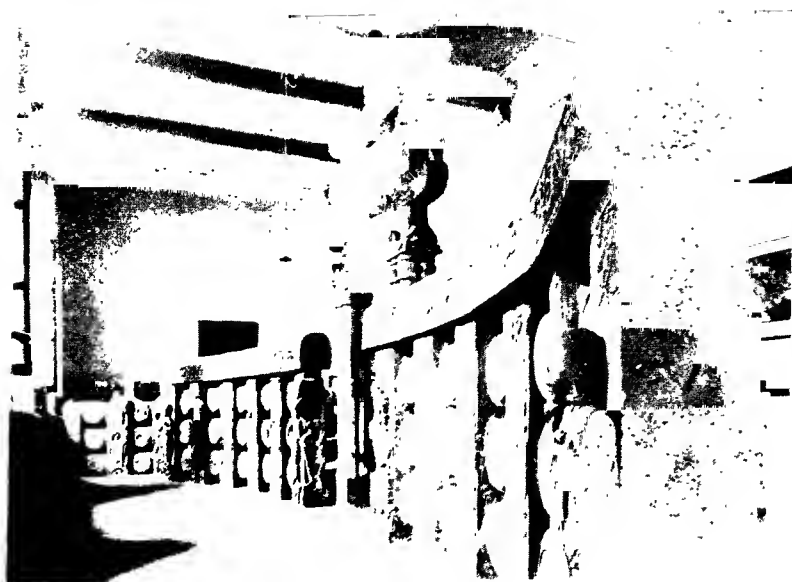


- a. Pillar capital with lion from Rampurwā, Mauryan, 3rd century B.C.—entrance hall.
- b. Yaksha from Patna, Mauryan, 3rd century B.C.—entrance hall.
- c. Yakshī from Besnagar, Śuīga, 2nd century B.C.—Bharhut gallery.
- d. Śrīmā devatā from Bharhut ratī, Śuīga, 2nd century B.C.—Bharhut gallery.

PLATE II



a



b

a. *Māyā's dream* from *Amāravatī* rail coping, *Sātavāhana*, 2nd century A.D.—*Gupta* gallery.

b. *Bharhut toraṇa* gateway, *Suṅga*, 2nd century B.C.—*Bharhut* gallery.



a



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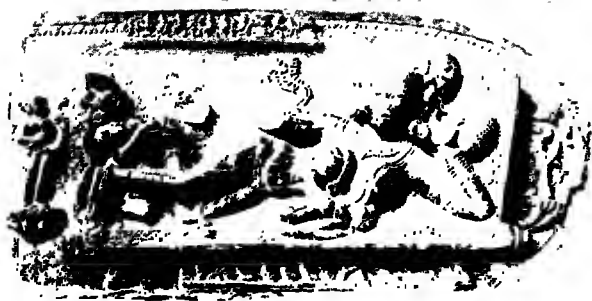
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d

- a. Bodhisattva, Gandhāra, 1st century A.D.—Gandhāra gallery.
 b. Dvārapāla Bhumarā, Gupta, 5th century A.D.—Gupta gallery.
 c. Buddha with halo, Mathurā, Gupta, 5th century A.D.—Gupta gallery.
 d. Yakshī with parrot, Mathurā, Kushān, 2nd century B.C.—Bharhī gallery.

PLATE IV



4



b



c

- a. Mother and child, Bengal, medieval, 11th century A.D.—Medieval gallery.
 b. Manmatha and Rati, Bihar, medieval, 10th century A.D.—Medieval gallery.
 c. Haragaurī, Uttar Pradesh, medieval, 10th century A.D.—Medieval gallery.



a



b



c

- a. Woman writing love letter suggested by *nakhakshatas* (nail marks) on her body, Phucaneswar, Orissa or more probably Vindhya Pradesh, medieval, 10-11th century A.D.—Medieval gallery.
- b. *Sarvamāṅgalā*, Sūta, Rewa State, medieval, 9th century A.D.—Medieval gallery.
- c. *Nāginī*, Khiching, Orissa, medieval, 10th century A.D.—Medieval gallery.

PLATE VI



a

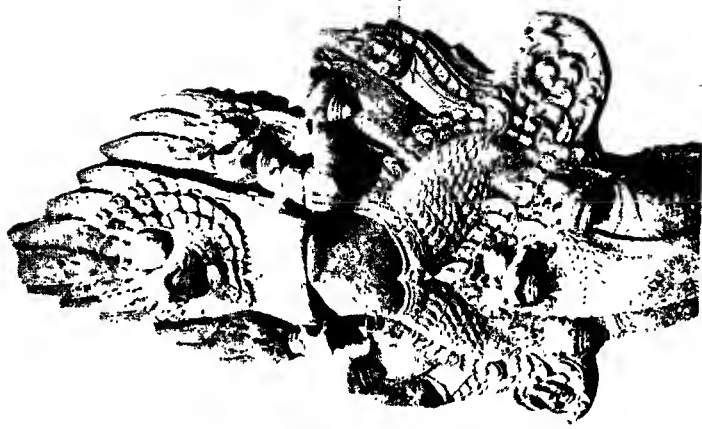
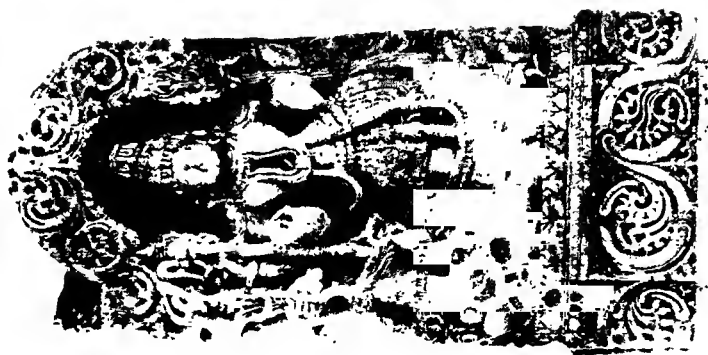


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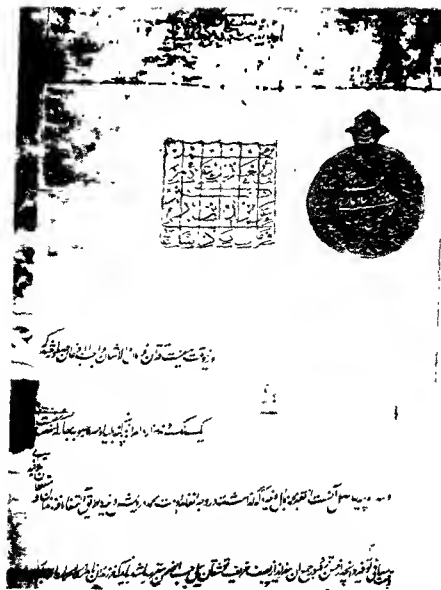


c

- a. *Somāskanda*, South India, medieval, 10th century A.D.—Prehistoric gallery.
- b. *Ālīṅgana Chandraśekharamūrti*, South India, medieval, 12th century A.D.—Prehistoric gallery.
- c. *Vishṇu with consorts*, Rangpur, Bengal, medieval, 11th century A.D. — Medieval gallery.



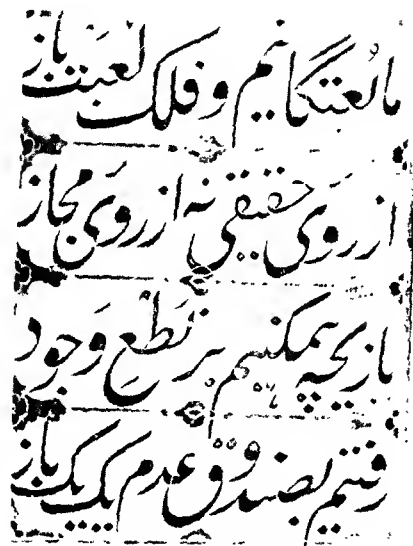
- a. Sarasvatī, Haṭṭibīḍ, Mysore, medieval, 12th century A.D.—Medieval gallery.
 b. Gaṇeśa, Java, medieval, 9th century A.D.—Medieval gallery.
 c. Garuḍa, Cambodia, medieval, 10th century A.D.—Medieval gallery.



a



b



c

a. Farman with seal of Alamgir II, 18th Century A.D.—Muslim gallery.

b. Earthen jar, Persia, 15th Century A.D.—Muslim gallery.

c. Tile with verse from Umar Khayyam, Multan, 17th Century A.D.—Muslim gallery.



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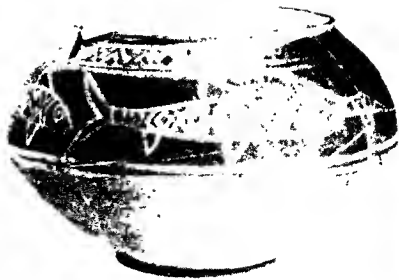
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a. & e. Terracottas from Mohenjo-daro—Prehistoric gallery. b. & c. Seals from Mohenjo-daro—Prehistoric gallery. d. Seal from Harappa—Prehistoric gallery. f. Terracotta from Košām—Prehistoric gallery. g. Terracotta from Nandangarh—Prehistoric gallery. h. Terracotta from Harappa—Prehistoric gallery. i. Inscribed reliquary from Piprahwa—Prehistoric gallery. j. Painted Nal pottery—Prehistoric gallery. k. Terracotta from Central Asia—Prehistoric gallery. l. Terracotta from Bhūta—Prehistoric gallery.

DEVELOPMENT OF INDIAN SCRIPTS ~ NAGARI

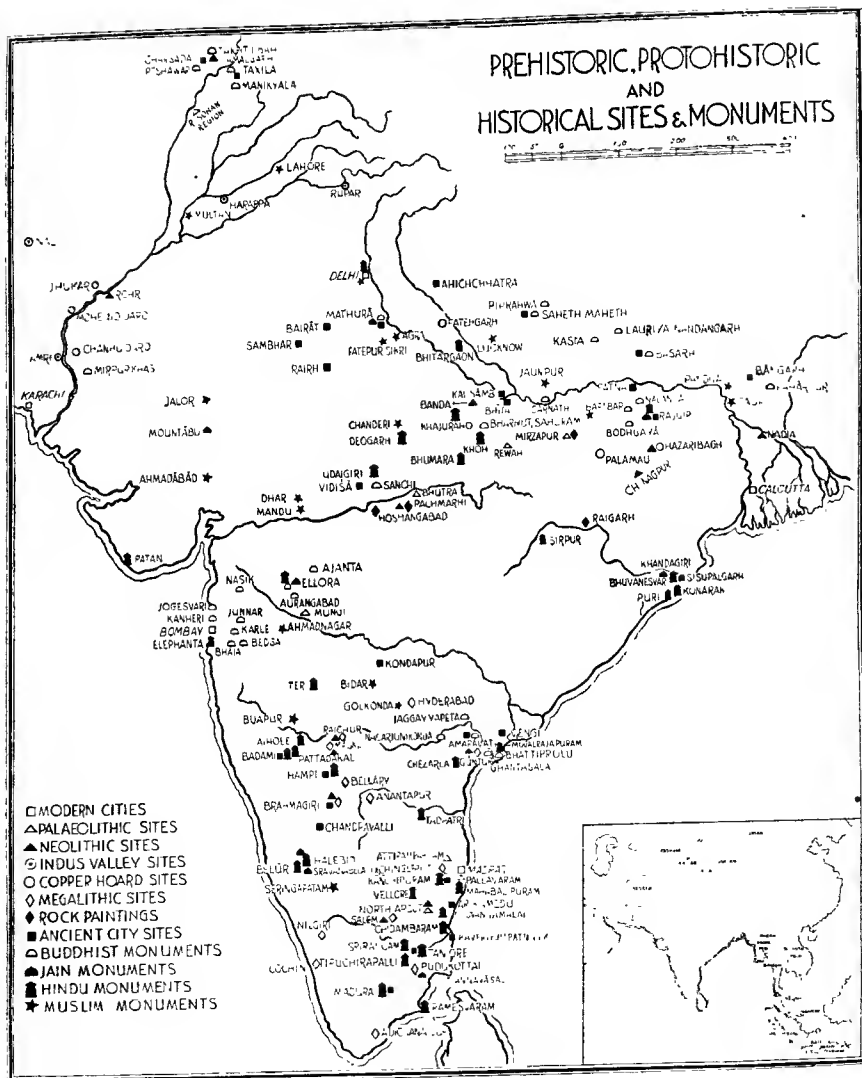
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Chart showing development of Nagari—Upper Verandah.

DEVELOPMENT OF INDIAN SCRIPTS ~ BENGALI

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Chart showing development of Bengal—Upper Mandak.





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